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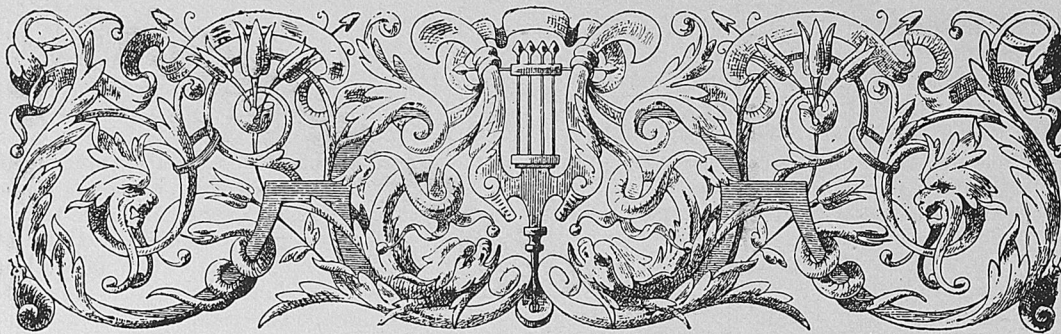
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AMERICAN ART NOTES.



THERE is an inclination on the part of several architects in New York and Boston to finish the interior of large retail houses in plain white, without a particle of ornamentation. There are times and places when this finish is more effective and far more wholesome than the scrawls and patches and violent contrasts of color too often seen.

Mr. George L. Brown made the first American etching.

Mr. Elihu Vedder first used colored silk handkerchiefs for holding tiles.

Mr. I. H. Caliga has returned to Boston after a long sojourn in Angola, Indiana.

Mr. George R. Halm was the first American artist to use the decorative printed letter.

Mr. Wm. Ralph Emerson will contribute to AMERICAN ART a paper on American architecture.

Mr. Abbott Graves is making a number of excellent calendar designs for Messrs. John A. Lowell & Co., of Boston.

Mr. John G. Low invented the highly-glazed tile and conceived the first tile stove in conjunction with Mr. Frank Magee.

Messrs. Frost & Adams, of Cornhill, Boston, are the oldest concern east of New York engaged in the artists' materials business.

The Boston Art Club will, at an early date, give a reception to its president in honor of his election to the gubernatorial chair—if he is elected.

What a fund of delight a thinking man or woman can purchase for a quarter! One may pick up a library for \$1.00 and have change left.

Mr. J. B. Crocker, author of "Art of Crayon Portraiture in Black and White," will continue his special instructions and lectures this winter at his studio in Studio Building, Boston. Mr. Crocker is

a sincere student of his art and possesses the rare talent of being able to impart solid ideas and knowledge to his pupils.

Mr. James B. Townsend, art critic of the New York World, is a poet of no mean order. Several of his sonnets have been extensively copied throughout the country.

Edmands, of No. 2 Bromfield street, Boston, has issued an elaborate catalogue, comprising a list of artists' materials and art objects that ought to enlighten every reader.

The annual fall exhibition of oil paintings by American artists will be held at the American Art Association galleries, New York, beginning Nov. 22d, and closing Jan. 3d.

The Boston Paint and Clay Club is likely to have an informal exhibition this fall. Why not? Once a year is not often enough for a club of such standing to come before the public.

Mr. Emile Carlsen and Mr. Alex. Pope will shortly commence a large exhibition canvas, Mr. Carlsen working in the landscape and figures and Mr. Pope painting the dogs and game.

A brown paper, not unlike that used in doing up Frankfort sausages, makes a very ugly and distasteful envelope. For all this, just such material is being used by a New York art concern.

The latest fraud in so-called rare faience is "Antique Satsuma Rouge." We have the authority of the well-known expert, Mr. Edward Greey, that no such ware was ever made in Satsuma.

"Plastic Sketches of J. G. and J. F. Low" is the title page of a new series of plates and text to be issued by Messrs. Lee & Shepard. The process work and designs are to be elegant in every respect.

A portfolio of etchings, by Mr. E. H. Garrett, comprising five plates and showing views in England, Scotland, France, Venice and Holland are being published by Messrs. Carter & Karrick, of Beacon street, Boston. The price of the portfolio is to be \$1.50, which is lower than a single copy of Mr.

Garrett's etchings ever sold for. The demand for this portfolio is very large in the West, and it is likely that in New York and Boston, an extensive sale will be made.

Mr. S. Salisbury Tuckerman is the inventor of the clipper sled for children. When a youngster he was not contented with the blunt "bar woodeners," and so constructed the graceful runner.

A collection of American artists' works will open in the American Art Galleries, New York, Nov. 22d. It is possible that the Salon pictures will be shown in the galleries the latter part of this month.

The Endolithic marbles are destined to become the only material of like nature used in interior decoration. New houses in the West and South are extensively using this beautiful marble, while the East has not as yet seen it.

The informal formality to artists, tendered by the Boston Art Club in the shape of an exhibition of summer work, was a creditable affair to the artists whose works were not top limbed. No doubt there were good things in the display, but the bad things slaughtered everything.

A little bit of color, placed in the right spot, will often unite what appears to be a dullness of colors and objects on the side of a room. Red pottery is usually effective in such cases, while a mustard yellow will generally harmonize with almost any aggregate of colors.

"Hand-made textures and embossing are more popular than fancy papers or machine work of any kind," says Mr. Haberstroh, of Ticknor Building, Boston. Mr. Haberstroh has just completed some metal-finished modelling on a frieze of I. B. Rich's dining-room, which is an interesting composition.

Mr. Arthur G. Grinnell's class in wood carving now meets at Room 69, Phillips Building, Hamilton place, Boston, and has commenced work for the season. The plan of the class work is very interesting and the results excellent. It is our intention to give illustrations of several pieces of carving from this school from time to time.

Mr. C. R. Grant has taken up permanent quarters in New York, but he has left several good pupils, one of whom, Miss Ellen L. Gilbert, has become a popular instructor in landscape painting. Her studio, in Studio Building, Boston, is filled with sincere work, and it is evident that she is capable of imparting her sentiments to her pupils.

Mr. Charles R. Yandell, of New York, while abroad this season discovered and brought home forty panels of well-preserved Italian leather. Each panel measures 24x40 inches and is decorated with figures of the muses in subdued colors. The leather originally adorned the walls of an old castle of the 17th century in Avignon, France.

The Dr. Dresser candlesticks, when first imported by Mr. Crawley, of 171 Tremont street, Boston, were thought to be rather severe and grotesque in form, but like all other artistic objects that possess real worth they have after a time become popular. They are huge in shape, but one cannot tire of them, on account of their practical

arrangements and fine colors. They look as well in the home as they do scattered about among a thousand other oddities in brass, bronzes and ceramic wares at the store, and this is a fair test of their solid worth.

The etching by Mr. A. H. Bicknell accompanying this number is from the press of Mr. Joseph H. Wheeler. Mr. Wheeler is an etcher himself, and is artistic enough in temperament, as well as skilled in practical printing, to be able to bring out the best qualities of a plate. Mr. E. H. Garrett first brought Mr. Wheeler to public notice.

Messrs. Lowell & Stark, of 112 Tremont street, Boston, will open their new galleries early in the season with a fine exhibition of American pictures. Artists desiring a special display of their works will find these galleries exactly suited to their wants, being located in the centre of our business community, where the transient trade is something to be considered.

Mr. W. L. Taylor is the author and compiler of the artistic work in "The Earl's Return," published by Messrs. Estes & Lauriat, and "Dora," published by Messrs. Lee & Shepard. The drawings in both books have never been excelled by an American artist. Mr. Taylor is at present engaged on work for St. Nicholas, Wide Awake and a deluxe edition of George Eliot.

Mr. W. E. Norton's "Fish Market at Dieppe," is in Boston. This is the painting which has been retained in the New York custom house over six months on account of the loss of the release papers on the steamship Oregon. The painting measures 44x64 inches and contains upward of thirty figures. In color and composition it is one of the greatest pictures ever painted by an American.

Miss M. A. Bradford will give an exhibition of her, decorated wares at Kimball's Galleries, Park street, Boston, this month. The collection will comprise many original pieces and will display a really intelligent comprehension of color arrangement and design. Mr. Louis K. Harlow will occasionally show his tender sentiments in water colors at this gallery, and later on Mr. Kimball promises an exhibition of Mr. Harlow's studies made in Holland this summer.

The workers in the industrial art world are ever watching for new ideas, and it matters little to a majority of them where they are obtained. It is a cheerful thing, then, to occasionally discover a concern like Messrs. Smith & Anthony, of Boston, originating and applying art to their useful and decorative stoves. While the tendency in adornment is generally inclined to fussiness this house is careful not to exceed beauty of form and ornament. From an exact art standpoint American art has been benefited by their productions.

Messrs. Williams & Everett's galleries are to be a centre of artistic attraction this season, and it is not unlikely that a number of important exhibitions will be seen there. American art will have its full share of representation, while the finest examples of the world's noted artists will be shown both publicly and privately. The galleries of this richly-furnished establishment offer the best light to be found in-

doors, and the lower floors are devoted to the display of valuable prints of various kinds. This house is probably more widely known than any in the country, having been established as many years as art has been known, or at least patronized, in America.

Among the novelties in art this season Messrs. Flinn & Company, of 30 Hawley street, Boston, promise some metal relief reproductions from models designed by American artists and sculptors. They have already made several important pieces, notably, one by Mr. Alex. Pope, in old silver. In all respects this is one of the best bits of modelling we have seen lately, being full of natural feeling and movement. It is to be hoped that this departure and advanced step will win its proper recognition. It certainly will be well received by connoisseurs.

Mr. Thomas Robinson has been abroad all summer purchasing the works of noted French artists. His ability to judge a good master is not gainsayed, and he has made a collection of about 160 pictures, illustrative of the history of French art. Among the prominent painters represented are David, Gros, and their compeers down to modern inspirational impressionists, not impressional inspirationists, including Géricault, Delacroix, Gérardin, Decamps, Rousseau, Isabey, Gérôme and Marillhat. This collection is to be sold at auction in New York the last of November.

"The Mahogany Tree," by Thackeray, has been superbly illustrated by Mr. Frank T. Merrill, and is published in a 11x14 inch book form. Mr. Merrill's drawing is serious and very good, and the process work fairly follows the artist. The book readily recommends itself to any art patron. Mr. S. E. Cassino adds this book to a number of others, all excellent and manly efforts in the right direction. Mr. I. M. Gaugengigl and Mr. T. V. Chominski have illustrated "The Christmas Carol" in a feeling style, for the same publisher. These works are quite reasonable in price.

"Affectation in form, as well as too much adornment, is as noticeable in furniture as it is in the draperies of fashionable ladies," remarks Mr. Geo. A. Keeler, of the well-known furniture house of Boston. "Objects can be made pretty and useful, and may be reasonably ornate." This much is truth, and all the flourishes imaginable cannot add one more atom of truth. Stick to beauty of form and line, finish and construction. Furniture is not unlike humanity—it possesses movement in every outline. It may be ugly; well, that is a human at-

tribute; it must therefore be graceful or it is not companionable.

As a specimen of artistic mounting and natural history the Alaska seal, at Messrs. Geo. N. Bigelow & Co's., furriers and hatters, Washington street, Boston, is one of the best examples ever imported. Mr. Orville A. Jenkins, of the firm, brought it from Europe last summer with a large lot of valuable finished skins. "Talking about the Queen's taste," says Mr. Jenkins, incidentally, "she is as particular and artistic in her selection of styles as any woman in Europe. Mr. Robert Heath, of London, whose agents we are, is the commissioned hatter to the Queen, and he told me that she was as familiar with the fashions of New York and Paris as with London, and often adopted bits of each, showing an originality in selections that were worthy of an artist."

Art in photography means the pose or style, as well as the finish. Often the finish removes all character from the print and gives you only a washy, paralyzed object. If there is any style left there is still something of value to look at. Messrs. Bushby and Macurdy, of 521 Washington street, Boston, while they never dictate to a sitter, always endeavor to pose the figure and arrange the draperies for effective results. First comes modelling, then truth of expression. The public says, "Give me a pretty picture," but if the public would let the photographer alone and give him a chance to execute his art the friends of the sitter would exclaim at seeing the cabinet, "What a fine portrait! There is movement in it and it looks like you." One is veneer, the other art.

Messrs. H. J. and W. B. Allen, of 19 West street, Boston, have recently exhibited a large number of color combinations in mural decorations. Their idea was to show the effects of different tones in papers that were to be hung, some in rooms that were sunny and others in those exposed to the north light. This may seem to have been a simple performance, but the result proved worthy of the effort and fully displayed the artistic sense of the two gentlemen. How rarely is the question asked of the patron: "Does your room face north or south, east or west?" But it certainly makes a great difference whether you place a steel gray in the north room instead of in the south; or, as Mr. Allen expresses it, "you want to place sunshine where it is never invited." It is quite safe to leave the entire furnishing of a house to artist decorators who possess such color sense, for, after all, color is the basis of all things decorative.

